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OBJECTS OF ART & VERTU

THE PROPERTY OF

CAPT. W. A. STIRLING-HOME-DRUMMOND-MORAY

SIR MILES STAPLETON, BART.

AND OTHERS

AND

ENGRAVED GEMS

SOLD BY ORDER OF THE TRUSTEES OF

HIS GRACE THE DUKE OF LEINSTER

Christie

On TUESDAY, MAY 11, 1926

CATALOGUE
OF
OBJECTS OF ART & VERTU

THE PROPERTY OF
CAPT. W. A. STIRLING-HOME-DRUMMOND-MORAY
Of Abercairny, Crieff, Perthshire
AND FROM VARIOUS SOURCES

MINIATURES
THE PROPERTY OF
SIR MILES STAPLETON, BART.
Of Greys, Henley-on-Thames

AND
A COLLECTION OF
ENGRAVED GEMS
SOLD BY ORDER OF THE TRUSTEES OF
HIS GRACE THE DUKE OF LEINSTER

WHICH
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS

(L. HANNEN, C.B.E., W. B. ANDERSON, CAPT. V. C. W. AGNEW,
L. G. HANNEN, AND T. M. M'KENNA)

AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE
LONDON

On **TUESDAY, MAY 11, 1926**

AT ONE O'CLOCK PRECISELY

May be viewed Friday and Monday preceding, and Catalogues
had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King*
Street, St. James's Square, London, S.W.1

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1*s.* ; above Five Pounds, 5*s.* ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale ; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On TUESDAY, MAY 11, 1926,

AT ONE O'CLOCK PRECISELY.

*The following are Sold by Order of the Trustees of
HIS GRACE THE DUKE OF LEINSTER.*

ENGRAVED GEMS.

- 1 Six Etruscan scarabs, in carnelian, with designs of warriors, Satyrs, &c., cable borders—all swivel-mounted 6
- 2 Six others, some with equestrian subjects, cable borders—all swivel-mounted 6
- 3 Four carnelian scarabs, three with mythical subjects, the fourth with spirited intaglio of a bull—swivel-mounted 4
- 4 Four scarab and other agates, with various subjects, one of Asiatic design (?), Gilgamesh and the Lion—all swivel-mounted 4
- 5 Two camei, gold-mounted as rings, one antique, the other cinque-cento; subjects: Eros on hippocamp, and Cupids at an altar 2
- 6 Five intagli, gold-mounted as rings, some antique, various subjects 5
- 7 Five others, similarly mounted, including a nicolo intaglio of a seated (?) philosopher, inscribed NATALIS, and a red jasper ditto of a foot, inscribed KACIANOV 5
- 8 A Roman intaglio, in brilliant amethyst, chipped at the edges, and minutely engraved with a race of four charioteers in quadrigas; columns, an altar, and other objects in the field above, perhaps indicating the winning-post; also an antique intaglio of Herakles and Omphale, in brilliant blue lapis—both gold-mounted as rings 2

- 9 A very early intaglio, in hard black stone, probably of the Minoan period, representing a man with trident (? Poseidon) in a primitive boat; also an orange sard ditto, with seated figure of Mercury with caduceus, at whose feet is the bearded head of a man, inscribed SERD. O.—both intaglios mounted as rings 2
- 10 AN INTAGLIO HEAD OF NAPOLEON THE GREAT, by Pichler, cut in a large oval sapphire, and gold-mounted as a ring—*signed* ΠΙΧΛΕΡ 1
- 11 A DEEPLY CUT AQUAMARINE INTAGLIO HEAD OF A MAN—18th Century—gold-mounted as ring 1
- 12 Seven intaglios in nicolo—gold-mounted as rings; the subjects include Eros on a hippocamp, a Neatherd milking a goat, seated Herakles, &c. 7
- 13 An orange sard intaglio, representing a child Satyr drinking from a cup—*signed* MARCHANT F(ECIT); another, in pale sard, of a Greek woman—*signed* MARCHANT; another, Cupid with a wreath and butterfly—*signed* ΠΙΧΛΕΡ—all gold-mounted as rings 3
- 14 An orange sard intaglio of a woman charioteer in biga, cable border; another, two philosophers disputing; another, Omphale, wife of Herakles; also a dark green sard intaglio of Omphale—all gold-mounted as rings, the first antique 4
- 15 An intaglio head of Marcus Aurelius, in deep orange sard; another, of a bearded man; and a beautifully cut head of a Greek athlete—the first and last antique; all in ring settings, one of metal-gilt, the rest gold 3
- 16 Five miscellaneous intaglios, comprising one in deep olive-green stone of Apollo with lyre—*signed* ΝΑΤΤΕΡ. ΕΠ.; one in orange sard of a Greek youth—*signed* ΦΡΕΥ.Ε.; and three others—all in gold ring settings 5
- 17 An oval intaglio, in banded onyx, representing a seated Goddess—*signed* ΠΟΛΥΣΕΝΗΣ—18th Century work; another, in orange sard, with winged figure (? Eros) presenting a cup—both gold-mounted as rings 2
- 18 Four oval antique intaglios, in olivine, all with Classical subjects, and in gold ring settings 4
- 19 An oval intaglio, in banded onyx, a youth and girl at a column; a very early circular gem, in deep orange-brown sard, with cryptic figure of a woman, inscribed MNESH.I.CI.; another, also in orange-brown sard, of a winged bearded man, with legs terminating as snakes; and one other—all antique, and in gold ring settings 4

- 20 An oval intaglio, in very dark olive-brown sard, representing a group of nude women before a herm of Priapus; and four other intaglios, in various hard stones, with designs of comic masks and Satyrs' heads—mostly antique, and all gold-mounted as rings 5
- 21 Six oval intaglios, in various hard stones, with interesting animal designs; in one Eros is mending the leg of a grasshopper; of various periods, one or two antique—all in gold ring settings 6
- 22 Four others, all in orange sard, including two with charmingly engraved heads of bearded men— in gold ring settings 4
- 23 Four others, including a deeply cut portrait head of a bald-headed man, in deep orange sard—*signed* C.SVLΓ; another, with Aesculapius and Hygea—all in gold ring settings 4
- 24 Three intaglios, in orange sard, gold-mounted as rings, Gryllus heads in design; also a cameo, in sardonyx, with tendril border, and inscription POSTVMIANI GALLA VIVATIS—mounted as a ring—all antique 4
- 25 Five miscellaneous intaglios, in sard and sardonyx, gold-mounted as rings; the subjects include a Bacchanalian procession, a dancing Satyr playing on the double pipes, a winged dragon with inscription API COSMI, a young faun or goat, and a nude Homeric figure (? Ulysses)—all antique or Renaissance, the last named a very early gem 5
- 26 Five others, in sard, sardonyx and agate, similarly mounted; the subjects include a long oval intaglio in banded sardonyx of a bearded man in breeches leaning on a twisted stick; another, of Greek soldiers examining the decapitated head of an enemy, &c.—two of the gems antique 5
- 27 Ten oval gems, in various hard stones, olivine, sard, nicolo, &c., engraved with Classical subjects, some antique—gold-mounted as bracelet 1
- 28 A gold-mounted chatelaine, set with twenty-six intaglios in olivine, almandine, jasper, sard, sardonyx and carnelian—mostly Classical subjects—some of the gems antique 1
- 29 Eight oval gems, in various hard stones, jasper, sard and pale olivine, engraved with birds, trophies, mythical animals, &c.; one in cable border of a seated man is of early date 1
- 30 Four sard intaglios, gold-mounted as cuff-links, Mars, Athene, and other subjects 2

- 31 A FINELY-CUT CAMEO HEAD OF HOMER—*Greek*—gold-mounted as a ring—very charming work 1
- 32 A large oval intaglio head of an Emperor (? Trajan), well and deeply cut—18th Century—gold-mounted as a pendant 1
- 33 An oval two-strata agate portrait cameo of a man; another, of a woman, by Pichler—*signed* Π.ΧΑΕΡ—both gold-mounted as pendants 2
- 34 Two others, similarly mounted, a male and female head, the latter in three-strata onyx—late work 2
- 35 AN OVAL CAMEO HEAD OF THE BEARDED HERCULES, in the finest blue lapis; the hero's head faces to left and he wears a lion's skin over his right shoulder—excellent 16th or early 17th Century work—in gold pendant setting 1
- 36 A RENAISSANCE CAMEO, of long oval form, representing Ganymede and the Eagle, in contemporary gold setting; the stratification of the onyx has been skilfully utilised, the figures being in dark and light brown and the clouds in white; at the back in Renaissance border is the inscription DEORVM . MYNERE . FOELIX
- 37 AN EARLY (PROBABLY) CARLOVINGIAN CAMEO, in two-strata sardonyx, representing the Virgin and Child enthroned; also a long oval intaglio, with Gnostic emblems—both gems gold-mounted as pendants 2
- 38 An hexagonal intaglio, in sardonyx: Herakles killing Antæus; in the background is the Marathonian Bull—capable 18th Century work; a large oval ditto, with portrait head of a woman—same period as the foregoing—both gold-mounted as pendants 2
- 39 An oval Renaissance intaglio, in banded agate, representing a group of Roman soldiers, in the midst of whom is a woman with folded arms, who is being conducted into the presence of a female ruler, who sits with upraised sceptre; at the foot of her throne is the inscription SCPI, and above ON. CASTI . . .—in gold and enamel frame of the period 1
- 40 An oval cameo, in sardonyx, the same subject as the preceding; another, representing a winged Sphinx; and an 18th Century oval cameo of a nude woman, probably Aphrodite: the right hand, which is poor restoration, has been given a snake, probably under the impression that the figure was Cleopatra—the work may be by Pichler 3

- 41 A large oval cameo, in sardonyx: head of Diana, or possibly of a 17th Century lady named Diana, the bow and quiver being introduced to give the key; the cameo is of high quality, and enclosed in a gold frame set with opals 1
- 42 A large oval cameo of two heads, in two-strata agate; the upper stratum in which the heads are carved is of a pink colour shading into purple—excellent work, in opal and gold frame 1
- 43 An oval cameo portrait bust of an Emperor, wearing toga; a marking in the stone of concentric rings has been skilfully utilised to represent a circular brooch on the right shoulder—a highly finished work in sardonyx, in pearl and gold frame 1
- 44 An agate cameo head of a youth with curling hair, oval, in gold frame set with pearls; another, in three strata, perhaps a portrait—both in gold and pearl frames 2
- 45 An oval cameo, by Pichler, of a partly draped woman standing at a column—the artist's signature, ΠΙΧΛΕΡ, occurs on the column; another, by the same artist, of a woman bearing a torch and vase—both in gold ring settings 2
- 46 Four cameos, in sardonyx and agate, two with actors' masks, a third with head of Silenus, and a fourth with a figure of Terpsichore, all but the last antique—gold-mounted as rings 4
- 47 Three antique cameos of actors' masks, set in gold rings—good work 3
- 48 An oval agate cameo of the head of a bearded man, who wears a wreath of bays; apparently a good Roman work of the 5th or 6th Century—gold-mounted as ring; also an agate head of an Emperor, Roman, which has been embedded in a faceted amethyst, and mounted in a gold ring setting 2
- 49 An oval cameo of Niké crowning a hero, or victorious charioteer: the man stands beside his biga, a third figure assists in the crowning—(?) antique, gold-mounted as ring; another, similarly mounted, the draped bust of a woman holding a cornucopia 2
- 50 A 15th or early 16th Century cameo head of a Cherub, in deep orange sard—beautiful Italian work in very high relief; a portrait cameo head of a lady (? one of the Medicis); and a 16th Century cameo head of Hermes, in three-strata onyx—all gold-mounted as rings 3

- 51 Four Renaissance cameos, in gold ring settings, comprising Cupids with biga drawn by lions, Ceres and Flora, an owl's head, and two sea-dragons fighting 4
- 52 Seven cameo heads and busts, in oval agate; and one of a full-length figure of a seated woman, with (?) skull—all gold-mounted as rings 5

The following are the Property of CAPT. W. A. STIRLING-HOME-DRUMMOND-MORAY, of Abercairny, Crieff, Perthshire.

OBJECTS OF ART AND VERTU.

- 53 A Louis XVI. watch, by Dufalga, à Genève, in gold case chased with foliage, and the back set with an enamel plaque painted with a girl at an altar, in shagreen outer case; and an amber scent-bottle, with gold mount and stopper
- 54 A SMALL WATCH, by N. Massy, London, with enamel dial painted with a child and military trophy, in enamel case painted with Cupid, flowers and arabesques on blue ground, and with piqué leather outer case—late 17th Century
Nicholas Massy, a French refugee, was admitted to the Clockmakers' Company in 1682
- 55 A LOUIS XV. CHATELAINE, of gold overlaid with enamel plaques painted with Diana and other figures, and the borders studded with flower-sprays in diamonds; attached are a gold-mounted agate seal, a small miniature of a youth in Classical costume, and a gold watch-case enamelled with a group of figures in chased foliage borders and with diamond thumb-piece
- 56 A LOUIS XV. CHATELAINE AND ÉTUI, formed of plaques of moss-agate, with gold borders chased with flowers and scrollwork, the étui set with a diamond thumb-piece, and containing gold-mounted fittings; attached to the chate-laine are two metal-gilt pendants
Engraved, "CAROLINE ELDEST DAUGHTER OF JOHN, 2ND DUKE OF ARGYLL, CREATED BARONESS GREENWICH 1767; BEQUEATHED TO LADY ANNE HOME-DRUMMOND-MORAY BY HER SISTER LADY LOUISA WHITMORE 1871"

- 57 A Louis XVI. oval snuff-box, of green composition lined with gold, and mounted with pierced and engraved gold scroll borders—*bearing the mark of Jean Jacques Prevost, Paris, 1765*
- 58 A Louis XV. shell-shaped snuff-box, of black composition, mounted with gold borders and plaques chased with foliage and scrollwork
Engraved "PRESENTED BY DON EMMANUEL UNCLE OF THE KING OF PORTUGAL, TO SIR WILLIAM STERLING, 4TH BART., OF ARDOCH"
- 59 An old English scent-case, containing four cut-glass scent-bottles with gold mounts and chased gold stoppers
- 60 A LOUIS XIII. CLOCK-WATCH, by Poussons, à Paris, with single hand, and brass dial engraved with flowers, in silver-gilt case pierced and engraved with flowers and foliage
- 61 AN OVAL SILVER Box, the lid engraved with the Arms of James I., and with a portrait of the King inside the lid, and the base engraved with a portrait surrounded by inscriptions, by Simon de Passe—*signed, and dated 1618*
- 62 A GOLD MEDAL OF PETER THE GREAT, with profile portrait to left, wearing laurel wreath and Classical armour, on the reverse the King seated on the seashore, with imperial and other emblems and ships at sea
Presented by the Czar to General Patrick Gordon, who entered the Russian service and became the friend of Peter the Great
- 63 A ROYALIST BADGE, of gold, with profile portrait of the King within a laurel wreath, and with The Trial on the reverse; and another, with portrait of General Fairfax, and emblems on the reverse
- 64 An enamel portrait of a lady, wearing white dress with blue cloak, by Zincke, set in the lid from a snuff-box, with gold borders
- 65 A MINIATURE OF A GENTLEMAN, viewed three-quarter face turned to his left, with auburn hair, wearing armour and lawn collar, on ultramarine background, by J. Hoskins—*signed with initials*
- 66 Another, of a gentleman, wearing wig, brown coat and white scarf—*signed ID—17th Century*
- 67 Another, of a gentleman, wearing partly gilt armour, lace scarf and Riband of the Garter—*17th Century*

- 68 AN OBLONG CASKET, of japanned metal-gilt, with foliage and trelliswork on brown ground, the lid set with a plaque of Battersea enamel painted with a coast scene and figures; containing six smaller boxes of similar design, fitting one within the other—10 *in. wide*
- 69 A RUSSIAN BOWL, of silver, with corded edges, set with pear-shaped enamelled plaques painted with historical subjects, and with a medallion of a King in the centre, the exterior decorated with formal flowers in coloured enamels outlined with silver wire—10 $\frac{1}{4}$ *in. diam.*
Presented by Peter the Great to General Patrick Gordon
- 70 A CRYSTAL CUP AND COVER, of oviform shape, containing six steel knives, six silver-gilt three-pronged forks, and six silver-gilt rat-tailed spoons with notched-top handles, the spoons and forks and handles of the knives engraved with foliage and cone ornaments—*maker's mark*, TT crowned—circa 1690—the cup and cover 7 $\frac{1}{4}$ *in. high*
- 71 A SILVER-GILT RAT-TAILED SPOON, THREE-PRONGED FORK AND STEEL KNIFE, with silver-gilt handle, finely engraved with Amorini among scroll foliage—*London hall-mark*, 1690—*maker's mark*, TT crowned
- 72 A GERMAN TABLE-CLOCK, in rectangular brass case engraved with Cherubs, strapwork, and beneath the base with the subject of the Annunciation, the corners supported by feet chased as caryatid figures issuing from shells—6 *in. square*—17th Century
- 73 A German table-clock, in metal-gilt case formed as a turret—7 $\frac{1}{4}$ *in. high*—17th Century
- 74 TWO BOTTLES OF MOTHER-O'-PEARL, mounted with silver-gilt bands, straps and feet chased with formal foliage, and with pendant chains for suspension, the stoppers chased as shells—11 $\frac{1}{2}$ and 10 $\frac{1}{2}$ *in. high*—17th Century
- 75 A CUP, formed of a nautilus-shell, engraved with a coat-of-arms, and mounted with silver-gilt straps chased with mermaids and triton, fish and shells, on silver-gilt stem chased as a seated female figure, and silver-gilt triangular foot repoussé and chased with caryatid female figures, grotesque masks and strapwork, in the manner of Van Vinen, of Utrecht—13 *in. high*
- 76 A PAIR OF CUPS AND COVERS, formed of ostrich-eggs, mounted with silver-gilt bands and borders chased with acanthus foliage, and handles chased with scrollwork—9 $\frac{1}{2}$ *in. high*—*German, 17th Century*

- 77 A French silver-gilt beaker and cover, decorated with bands of matting—5 in. high—late 17th Century
- 78 A GERMAN SILVER-GILT ÉCUELLE, COVER AND STAND, chased with small medallions of Cupids, and engraved with arabesque foliage and strapwork—Augsburg, early 18th Century

The following are the Property of
 SIR MILES STAPLETON, Bart., of Greys,
 Henley-on-Thames.

MINIATURES.

- 79 SIR ANTHONY MILDMAI, Knight, of Apethorpe, Northants: a large miniature, by Isaac Oliver—9½ in. by 7 in.

He is represented whole length, standing in a tent, his right hand resting on a table covered with a blue velvet cloth, with a velvet upholstered chair in the background, and a travelling-chest on his left. He wears silk hose, white shoes fastened with knots of blue riband, and a half suit of steel armour with bright gilt bands, and a blue sash over his right shoulder, his left hand grasping the hilt of his sword; on the table beside him is his helmet with large plume, one gauntlet, and an inlaid pistol in a holster. At his feet is a dog, and on the floor beside the table are his cuisses and greaves and a velvet cushion, while on the travelling-chest in the background is thrown an embroidered doublet lined with blue. The tent in which he is standing is embroidered with blue bands and tassels

Sir Anthony Mildmay was son of Sir Walter Mildmay; he was educated at Peter House, Cambridge, entered at Gray's Inn 1579, Knighted 1596, Ambassador to Henry IV. of France 1596-7, and died 1617

Sir Anthony Mildmay's daughter and heiress, Mary, married Francis, first Earl of Westmorland, K.B.; and their grandson, Henry Fane, married (secondly) Anne, daughter of John Wynn, D.D., Bishop of Bath and Wells; and their daughter Mary married Sir Thomas Stapleton, Bart., of Greys Court, an ancestor of the present owner

See Illustration

- 80 THE HON. MARY NEVILLE, only daughter and heiress of Henry, Lord Abergavenny: a miniature—signed I.H. monogram

She is viewed three-quarter face turned to her right; she wears a richly embroidered dress trimmed with lace, large ruff, and feather in her hair; painted on ultramarine background

The Hon. Mary Neville married in 1574 Sir Thomas Fane, who was knighted at the Castle of Dover, 26th August, 1573, by Robert, Earl of Leicester, in the presence of the Queen; Sir Thomas died 13th March, 1589, and fifteen years afterwards, 25th May, 1604, his widow (the subject of this miniature) was restored to the dignity of Le Despencer

- 81 SIR GEORGE FANE: a miniature—signed I.H. monogram

He is represented three-quarter face turned to his left, wearing black doublet and embroidered ruff; painted on ultramarine background

Sir George Fane was second son of Sir Thomas Fane and the Hon. Mary Neville, afterwards Baroness Le Despencer

- 82 MARY FANE: a miniature, in oils on copper

She is represented three-quarter face turned to her right, wearing black dress, with large ruff; on red curtain background

Mary Fane, daughter of Sir Thomas Fane and the Hon. Mary Neville, married Sir Thomas Brett, of West Malling, Kent

- 83 SAMUEL ELLIOT, Esq., of Antigua: a miniature, by R. Cosway, R.A.

He is viewed in profile turned to his left, wearing dark blue coat and white cravat

- 84 Mrs. Elliot: an old English miniature

Wife of the above, represented three-quarter face turned to her left, wearing black dress, with white fichu and black and white cap

- 85 Sir Thomas Stapleton, 6th Bart., Lord, Le Despencer: a miniature, by George Engleheart

Viewed three-quarter face turned to his left, with powdered curling hair, wearing dark blue coat and white cravat

86 Lady Le Despencer : an old English miniature

She is represented three-quarter face turned to her right, wearing white dress and white hat trimmed with blue and white ribands

Lady Le Despencer was daughter of the above Samuel Elliot, Esq., of Antigua, and married Sir Thomas Stapleton, 6th Bart., Lord Le Despencer, July 1, 1791

87 Thomas Stapleton : an old English miniature

He is represented as a boy, viewed full face, wearing Empire black and white costume

Thomas Stapleton (1792-1829) was the eldest son of Lord and Lady Le Despencer

*The following are
the Property of the late F. J. D. REID, Esq.,
formerly of Fermoy, Co. Cork, and represent
portraits of his ancestors.*

MINIATURES.

88 LADY COTTER, viewed three-quarter face turned to the right, her hair falling in ringlets about her shoulders, wearing décolleté white dress, and scarf in her hair, by Andrew Plimer—in gold locket, with purple glass back, hair and gold initials EC

89 MISS BELL, viewed three-quarter face turned to her right, with powdered curling hair, wearing white dress, and scarf in her hair, by Andrew Plimer—in gold locket, with opal glass back, hair and gold initials JB

90 MRS. BELL, viewed nearly full face, slightly turned to her left, with powdered curling hair, wearing white dress with yellow sash, and yellow and white scarf round her head, by George Engleheart—in gold locket, with hair at the back

91 DR. REID, viewed three-quarter face turned to his right, wearing dark blue coat and white scarf, by John Smart—*signed with initials, and dated 1802*—in gold locket, with hair at the back, and gold initials D.R.

DIFFERENT PROPERTIES.

MINIATURES AND ENAMELS.

- 92 A portrait of Charles Graham, of the Royal Scots Regiment, wearing uniform and the Waterloo medal, by Sir William Ross—in engine-turned gold locket, with chased foliage border
- 93 Miss Charlotte Tyler (1784–1831), wearing white dress with blue sash : a large miniature on paper, by Andrew Plimer— $7\frac{1}{2}$ in. by $6\frac{1}{2}$ in.
- 94 A lady, with curling brown hair, wearing white dress : an unfinished miniature on paper, by Andrew Plimer—7 in. by $5\frac{3}{4}$ in.
- 95 Dr. Bell, of Madras, wearing black coat, by Andrew Plimer—7 in. by $6\frac{1}{2}$ in. ; and two other portraits of men, by the Same
- 96 Miss Charlotte Tyler, afterwards Mrs. Spooner, as a child : an unfinished sketch, by Andrew Plimer ; and Miss Josephine Tyler, afterwards Mrs. Collis, as a Cherub, by Andrew Plimer—*signed with initials, and the date 1839*—in gilt-wood frames
- 97 Two portraits of ladies, in plumbago, by T. Forster—*signed, and dated 1700*—in gilt frames
- 98 A larger portrait of a gentleman, wearing full-bottomed wig, by T. Forster ; and a small pastel portrait of a gentleman, wearing wig and black coat
- 99 F. H. Mildmay, Esq., wearing wig, brown cloak and lace scarf, by Thomas Flatman—*signed with the monogram*—in turned ivory frame
- 100 A lady, with curling brown hair, wearing white dress trimmed with blue ribands—in gold locket, with hair and seed-pearls at the back
- 101 Carew, Henry Mildmay, Esq., wearing brown cloak and red cap : an enamel, by Zincke—in gold locket, engraved with monogram, and or-molu frame

- 102 A lady, wearing blue and white dress: an enamel, by Zincke—in square or-molu frame
- 103 Another, of a lady wearing red dress, by the Same—in square or-molu frame
- 104 An enamel of the Holy Family, after Simon da Pezero, by Henry Bone, R.A.—*signed, and dated 1826—8¼ in. by 6½ in.*—in gilt frame
-

THE PROPERTY OF A GENTLEMAN.

MINIATURES.

- 105 A French miniature of a girl, wearing red dress, and blue riband in her hair—*signed* METZGER
- 106 A French miniature of a lady, wearing red and white dress, and blue riband in her hair; and one, of a lady, wearing blue dress and white fichu
- 107 Lord Byron, wearing black coat, with lawn collar—in turned ebonised frame
- 108 Thomas Moore, wearing black coat and white cravat, by W. Harris; and a lady, wearing fur-trimmed black dress—in leather cases
- 109 A lady, wearing white dress, in the style of Sir William Ross; and a small portrait of a lady, wearing blue dress and white cap—set in a brooch
- 110 A girl, with fair curling hair, wearing white dress; and a pencil portrait of a girl, wearing white dress, slightly heightened with colour, in the manner of Cosway
- 111 A lady, with curling brown hair, wearing pale blue dress and white fichu—in gold locket, with pearl border
- 112 A lady, wearing embroidered dress and large ruff, on ultramarine background, painted in the manner of Hilliard, and dated 1586
- 113 The Duchess of Cleveland, wearing décolleté grey dress, blue cloak and pearls, with brown curtain background, by S. Cooper

- 114 A lady, wearing décolleté blue and white dress, and pearl necklace, by David de Grange—*signed with monogram*
 - 115 A lady, wearing fur-trimmed yellow dress—in wood frame; a gentleman, wearing black doublet and lawn collar; and an enamel portrait of a lady
 - 116 Two gilt frames for miniatures
-

THE PROPERTY OF A LADY.

OBJECTS OF VERTU.

- 117 A Louis XV. gold scent-flagon, chased with Cupids and flowers, and partly enamelled; and one, formed as a bottle, and enamelled with birds and flowers
- 118 A Louis XV. small gold scent-flagon, shaped as a vase, and enamelled with flowers; and a small vase, of green jasper, with gold borders
- 119 An old English seal, set with an onyx intaglio of a head of Minerva, with enamelled gold mounts; and a brooch, set with a gilt medallion portrait of Charles I. in border of small diamonds
- 120 A miniature of a Russian Emperor, wearing uniform and standing in a landscape, by Isabey—in gold locket
- 121 A CHELSEA PORCELAIN DOUBLE SCENT-BOTTLE, formed as a group of hens, mounted with gold heads
- 122 A Louis XV. oval ivory snuff-box, pierced and carved with a boy, animals and scroll foliage; and a Louis XVI. tablet-case, of similar workmanship, carved with trophies, and mounted with gold borders
- 123 A Louis XV. oval snuff-box, of white shell, carved with figures and pastoral scenes; and an Empire pocket-book, of mother-o'-pearl and metal-gilt

- 124 A BATTERSEA ENAMEL OBLONG Box, painted with a portrait of a lady and small views on pink ground, with blue enamel panels at the corners
 - 125 A small enamel box, painted with views on pink ground; and an ivory carving of a basket of flowers, by Voyez—in square black frame
 - 126 Three silver-gilt liqueur-cup stands, chased with festoons; and a square pedestal, of lapis-lazuli
 - 127 A small circular tazza, of striated agate, on rock-crystal stem and foot mounted with enamelled gold borders; and an oval crystal bowl and cover, carved with faceting, on fluted pedestal
 - 128 A Viennese rock-crystal cup, mounted with enamelled silver borders
 - 129 A pair of oval rock-crystal tazze, engraved with key-pattern, and the stems mounted with silver-gilt
 - 130 A circular bowl, of Derbyshire spar, mounted with silver-gilt borders and scroll handles, in the 17th Century taste
 - 131 A small tazza and cover, of brown agate, mounted with gold borders set with stones
 - 132 Two Chinese rock-crystal trays, carved as lotos leaves, a crab and toad
 - 133 Two Chinese figures of kylins, carved in brown amber, on carved wood stands
 - 134 Three models of Empire tables, formed of plaques of brown agate, mounted with metal-gilt borders and feet
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DIFFERENT PROPERTIES.

OBJECTS OF VERTU.

- 135 A watch, by Drovino, à *Poitiers*, in cruciform-shaped crystal case with blue and white enamel borders, the dial engraved with Adam and Eve—*17th Century*
- 136 An old English watch, by George Prior, *London*, with Turkish numerals, in silver case and outer case, and tortoiseshell and leather cases; and two steel and silver keys
- 137 AN OLD ENGLISH WATCH, by Thomas Gray, *Sackville Street*, in gold case with pearl borders, the back enamelled dark blue and set with diamonds; and a chatelaine, en suite, studded with pearls and diamonds
- 138 An oblong silver-gilt snuff-box, with engine-turned panels and chased foliage borders—*Birmingham hall-mark*
- 139 An Empire oblong gold snuff-box, with engraved foliage borders, partly enamelled dark blue, the lid set with a mosaic plaque of an Italian river scene
- 140 An oblong gold snuff-box, engraved with foliage, partly enamelled white on pale green ground, the lid set with "Souvenir" in diamonds
- 141 A circular tortoiseshell snuff-box lined with gold, and the lid set with a miniature of two figures
- 142 A LOUIS XV. TORTOISESHELL CASKET, containing divisions and a tray, the whole piqué with Amorini and scroll foliage in gold
- 143 A Directoire small oval gold box, enamelled with flowers in blue and white, the lid painted with lovers at an altar in border of pearls
- 144 A LOUIS XVI. OVAL GOLD SNUFF-BOX, with purple enamel plaques on the cover, sides and base outlined with white beading, and festoons in translucent red and green round the borders, the lid set with an enamel plaque painted with Nymphs and Cupids supporting a medallion portrait of Louis XVI.—*bearing the mark of J. B. Fouache, Paris, 1774*

- 145 ANOTHER, with blue enamel panels and white lines round the borders, the lid set with an enamel plaque painted with Hercules and other figures in border of pearls
- 146 A LOUIS XVI. OBLONG SNUFF-Box, of porphyry, mounted with gold borders chased with festoons and key-pattern, and studded with diamonds, the lid set with an oblong enamel of Cupid painted in flesh-tints and grisaille
- 147 A LOUIS XV. OBLONG GOLD SNUFF-BOX, the cover, sides and base decorated with oval and arch-shaped plaques of enamel painted with the Fortune-Teller, lovers, Cupids and female masks in grisaille on green and mauve ground, and with foliage in mauve enamel, the groundwork finely chased with laurel festoons and ribands in gold of two colours on a matted ground—bearing the mark of Jean Jacques Prevost, Paris, 1764
From the Collection of H.H. Carl Michael, Duke of Mecklenburg
- 148 A LOUIS XVI. OBLONG GOLD SNUFF-BOX, with dark blue enamel ground, and gold borders engraved with foliage, the cover, sides and base set with six miniatures painted with genre subjects, after Greuze
Presented by their Imperial Russian Majesties, 11th January, 1869, to the Grand Duke of Mecklenburg-Strelitz
From the Collection of H.H. Carl Michael, Duke of Mecklenburg
- 149 An old English fan, with ivory sticks pierced and carved with Chinese figures, the mount painted with Classical figures; and a Louis XV. fan, with mother-o'-pearl sticks overlaid with gilt scrollwork, and the mount painted with Mars and Venus and other figures in borders of flowers
- 150 A fan, with tortoiseshell sticks, the mount painted with Arab horsemen, by V. Eeckhout; and one, with mother-o'-pearl sticks and painted black silk mount
- 151 A fan, with ivory sticks, and mount painted with a pastoral scene, by E. Rudaux; another, with mother-o'-pearl sticks and painted silk mount; and one, with lace mount
- 152 A shell-shaped silver-gilt box, the lid set with a plaque of Indian green and gold enamel; and a circular silver-gilt box, with brown agate lid

- 153 An album, mounted with cuttings from illuminated manuscripts and a page from a psalter, painted with flowers, birds and small figures—15th and 16th Centuries
- 154 A Dresden porcelain oblong snuff-box, painted with Amorini and flower-sprays in white scroll borders, with Amphitrite and other figures inside the lid
- 155 A Battersea enamel oval box, with flowers and chequer-pattern on mauve ground; and one, with pale green linen-pattern ground
Exhibited at Derby, 1877
- 156 A German steel casket, with hinged lid and elaborate lock, etched with birds in strapwork borders—6 in. wide—17th Century

FINIS

